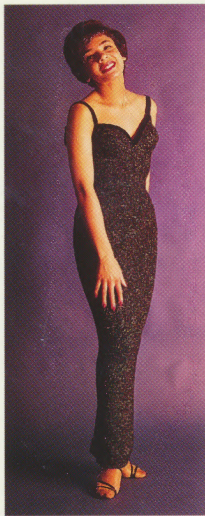
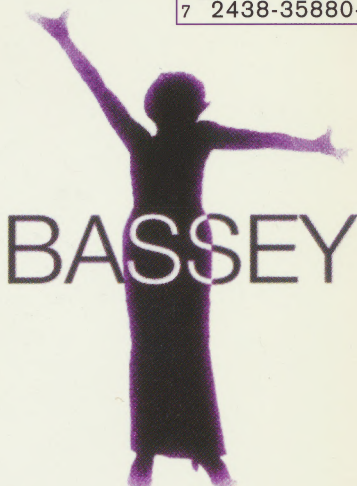


S H I R L E Y
BASSEY



GOLDSINGER
THE BEST OF SHIRLEY BASSEY

- 7 2438-35880
- 
- BASSEY

EMI **LEGENDS** **UNITED**
ARTISTS

© 1995 EMI Records, 1290 Avenue Of The Americas, New York, New York 10104. Manufactured by EMI Manufacturing (USA), a division of Capitol Records, Inc., Hollywood and Vine Streets, Hollywood, California. All rights reserved. Unauthorized duplication is a violation of applicable laws. Printed in the USA.

Shirley Bassey is one of the few

truly international divas of popular music. Her songs have been equally at home on concert stages and in record charts the world over for more than four decades. That makes it all the more surprising to reflect on the fact that her 1964 rendition of Goldfinger, the title track of this collection, remains her sole top forty success in the United States. Her longtime core of devoted American fans will doubtless be thrilled by the present anthology, but it will serve an even greater purpose if it introduces curious newcomers to the fact that what we are fortunate enough to have in Ms. Bassey is a gifted song stylist with much more to her credit than a few memorable film themes. Her versatility and uncommon skill in conveying the emotional impact of a lyric always make of her work a richly rewarding listening experience.

"The Tigress of Tiger Bay" was born the youngest of seven children to a Welsh mother and a seafaring, West African father in the town of Cardiff, Wales on January 8, 1937. The dockside Tiger Bay section of Cardiff was a somewhat less than genteel area, with gang fights and crime a part of daily life. Shirley took an early interest in music, singing along with the radio and to records, but her father died when she was only two and so to help ease the strain of her family's poverty the budding songstress took a job in an enamelware plant, vocalizing surreptitiously amidst the pots and pans. "When I was factory girl in Cardiff, starting work at 7:30 every morning," she later recalled for the British magazine Hit Parade in 1957, "I used to dream of all the things I would do if I ever became rich and famous."

She branched out from performing before friends and family at gatherings to singing in some of the rowdy local pubs for the rough equivalent of three dollars a night. Bassey landed her first real professional assignment at the delicate age of sixteen, joining the chorus of a touring revue entitled Memories of Al Jolson. Two years later in 1955 she was part of a variety bill at the Astor Club when she came to the attention of Jack Hylton. Hylton had led one of Britain's most popular dance bands in the '30s, and after putting down the baton he embarked on an equally successful career as an agent and theatrical impresario. Hylton secured Shirley a spot in a review that was scheduled to open soon in London's West End. Entitled Such Is Life, the show was built around the talents of comedian Alan Reid. She eventually toured the country in the piece, gaining enough exposure to try her luck as a solo attraction. A critic reviewing her first appearance as a top of the bill variety artist at the Birmingham Hippodrome in 1957 raved, "Wow!



What a girl is Shirley Bassey! She's like Eartha Kitt, Lena Horne, and Teresa Brewer rolled into one." The natural progression of her rise to stardom led inevitably to the recording studio, and in February of '57 she scored her first of many top ten successes in the British charts with Banana Boat Song. Bassey recorded for the Philips and U.K. Columbia labels' (with some of the material seeing the light of day in the U.S. on United Artists), and later signed a deal with United Artists in 1967.

Bassey came to the U.S. to appear on top television shows hosted by Ed Sullivan, Garry Moore, and Dinah Shore. She also recorded briefly for Columbia in the States under the auspices of hitmaking guru Mitch Miller. Mike Sullivan, her manager at the time, embarked on a conscious effort to turn his young charge into an international star, though major success proved elusive in America. Back home Bassey found herself Britain's highest paid entertainer, and her sensual stage presence provoked enough sensational copy involving would-be suitors to make "Saucy Shirley" a darling of the tabloid press. Much like Billy Daniels, Bassey laced her exciting stage presence with a hint of sexual intrigue that has never been fully captured by the recording microphone. It worked to her tremendous advantage when she returned to the U.S. in 1961 for a breakthrough cabaret engagement in the Persian Room of New York's Plaza Hotel. Working in "a small spot that fit almost as tightly as her dress," in the phrase of one reviewer, Bassey undulated through suggestive numbers like Who Wants To Help Me Burn My Candle At Both Ends?, wearing backless; sideless; strapless gowns that made for a suspenseful evening.

The opening track of this present collection,

With These Hands, is earnestly dramatic rather than suggestive. It is exactly the sort of theatrical ballad that has proved Bassey's strong suit over the years. In 1953, the song had been a sizeable U.S. hit for both Eddie Fisher and Johnnie Ray. Bassey's strong sense of the dramatic, coupled with her powerful, emotional delivery, has made her an ideal interpreter of show tunes and songs from motion pictures. Her 1960 rendition of As Long As He Needs Me from the hit musical Oliver! signalled the arrival of a newfound maturity in her interpretations. It rose to number two in the charts in Britain and eschewed the novelty appeal of some of her earlier successes, like Fire Down Below and You You Romeo. Also included here from the pen of Oliver! composer Lionel Bart is a lovely song of hope entitled Far Away that was a top forty hit for Bassey in the U.K. but is previously unreleased in the U.S.

Climb Ev'ry Mountain from The Sound of Music is another Broadway tour de force from Bassey. It rose to the top of the charts in Britain in 1961, as did the single's flip side, Reach For the Stars (as if to illustrate the lopsided nature of her transatlantic appeal, Reach For the Stars only reached as high as #120 on the U.S. charts). It is interesting to hear Bassey dip into the bag of American popular standards from the musically halcyon 1940s and offer her versions of two songs that will forever be associated with Dick Haymes. You'll Never Know provided Haymes with his biggest hit, and helped to ensure the success of his solo career in 1943. I'll Get By (As Long As I Have You) was another number one success for Haymes the following year, but it had actually been recorded in '41 while Dick was occupying the male vocalist chair with the Harry James band. Bassey's sensitive reading of Tonight from the Bernstein-Sondheim classic West Side Story provides a return to the theatri-

cal realm, and is another performance previously unreleased in the United States.

Bassey's beautiful recording of Ave Maria accomplished something truly remarkable in becoming a top forty U.K. success in 1962. A beautiful classic and a staple of innumerable holiday and religious albums, Ave Maria had not managed to stand on its own as a commercially successful single release since the bygone pre-World War I Days when Enrico Caruso and John McCormack were popular favorites as well as operatic titans, and found great favour with their own performances. What Now My Love? and I (Who Have Nothing) were two powerful songs of French and Italian origin, respectively, that found international popularity in the early '60s. Bassey's 1963 rendition of the latter tune, which rose to number six in the U.K., was overshadowed in the U.S. by a hit version from former Drifters' lead singer Ben E. King (seven years later the song was a top 20 hit in both the U.S. and Britain for Tom Jones). Gone is another performance previously unissued in the U.S., and for the uninitiated the title might conjure up in the mind's ear a bizarre aural image of Shirley Bassey covering Felin Husky's hugely popular country hit from 1957. This Gone is a completely unrelated, up-tempo tune that provided Joey Heatherton with a hit on MGM in 1972. The very pretty ballad My Special Dream was taken from a World War II film drama entitled The Victors, which brings us to a discussion of Bassey's other movie music, including an indelible performance that finally seduced the U.S. record buying public into providing Shirley with a major hit in America.

The producer's of the James Bond film series did much to insure its popular success when they turned the musical reins over to composer John Barry, who'd first gained attention as the trumpet playing leader of an instrumental rock group known as the John Barry Seven. From

his pulse-quickenning arrangement of Monty Norman's James Bond Theme through a series of dynamic film soundtracks, Barry's contributions to the Bond series remain nearly as indelible as Sean Connery and Roger Moore. Barry's personal favorite among the Bond title songs comes from the third film, Goldfinger (1964). He shares a writing credit for the tune with the team of Anthony Newley and Leslie Bricusse, and graciously notes that the song's overwhelming success was due in no small part to the singer behind it.

"Shirley Bassey was perfect casting," he has stated. "She brought such conviction to it." Bassey's memorable ode to one of the nastier Bond villains is included here in two incarnations, the mono single release which reached number 8 in the U.S., and the stereo version from the soundtrack LP that topped the U.S. album charts in '64. The tremendous popularity of Goldfinger in the U.S. sparked a demand for Bassey's services on Nevada's casino circuit where, unfortunately, many who had been previously unfamiliar with her work were nonplussed to discover she was black. "The reaction on some people's faces was incredible," she later ruefully recalled. "I guess they had heard Goldfinger and had never seen me and thought I was white. They weren't prepared for what they got."

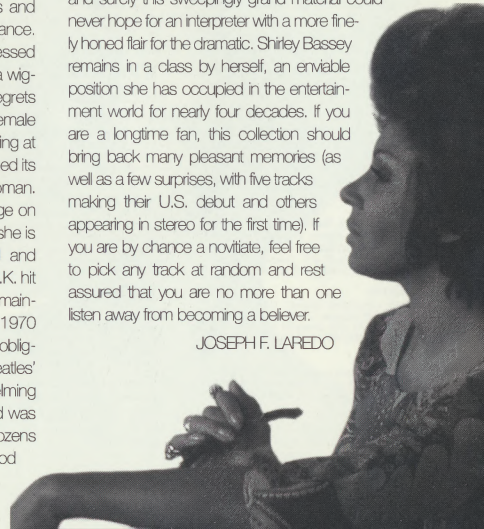
Bassey revisited James Bond fans on two subsequent occasions, recording the title songs for Diamonds Are Forever (1971) and Moonraker (1979). Diamonds has a sense of urgency and danger to it that is reminiscent of Goldfinger, while Moonraker takes a tender, romantic approach and is by far the most soothing of Shirley's Bond themes. If The Liquidator sounds like the title song from a Bond film you can't quite recall, that's because it was meant to. It is actually the title song from a 1966 tongue in cheek espionage thriller that featured Rod Taylor as a protagonist with the unlikely name of Boysie Oaks. The remaining film

songs on this collection are the much recorded theme from Paramount's 1970 tearjerker Love Story, and 1971's For All We Know from the film Lovers & Other Strangers, which was a major hit in America for The Carpenters.

There are two more songs from the musical stage in this anthology, including another Lionel Bart tune, It's Yourself from Maggie May. It is interesting to listen to this tender song of yearning and remember that its composer was a few short years earlier churning out hits for British rockers like Tommy Steele (Rock With the Caveman) and Cliff Richard (Livin' Doll). Big Spender is the standout, show-stopping number from Broadway's Sweet Charity, and it is fascinating to hear how Bassey implies in her vocal the bumps and grinds that accompanied the song's stage performance. Years earlier, the voluptuous rising young star had confessed to a reporter, "Marilyn Monroe can't help walking with a wiggle; I can't help singing with one." The lyrics to No Regrets and This Is My Life (La Vita) both present the central female character as a strong-willed, independent person, hinting at an emerging strain of feminism in pop music that reached its apotheosis with Helen Reddy's 1972 hit I Am Woman. Bassey masterfully projects a defiantly self-reliant image on both occasions, and it is a tribute to her versatility that she is equally convincing with the much more confused and lovelorn sentiments of Never, Never, Never, a top ten U.K. hit that enjoyed international popularity in 1973. The last remaining track to be discussed in this collection is Bassey's 1970 recording of George Harrison's Something, an almost obligatory performance for its time period. Much like The Beatles' Yesterday, the song seemingly exerted an overwhelming fascination for mainstream pop singers of the era, and was recorded by Sinatra; Perry Como; Tony Bennett and dozens of others, putting Bassey's sincere reading in very good company indeed.

Shirley Bassey has scaled back her professional activities in recent years, spending large amounts of her leisure time in Switzerland and Monte Carlo. She has hinted at a gradual retirement, but remains an international live performer of the first magnitude and it is frequent return visitor to New York's prestigious Carnegie Hall (where she recorded a memorable live album in 1973). Bassey also remains active and adventurous in the recording studio. In 1986 she contributed an LP track to an outing by the Swiss techno-pop group Yello, and in 1989 recorded an album recorded entirely in Spanish, La Mujer, which she promoted with an extensive tour of South America. Her latest project as of this writing is a collection of the nearly symphonic chow music of Andrew Lloyd Webber, and surely this sweepingly grand material could never hope for an interpreter with a more finely honed flair for the dramatic. Shirley Bassey remains in a class by herself, an enviable position she has occupied in the entertainment world for nearly four decades. If you are a longtime fan, this collection should bring back many pleasant memories (as well as a few surprises, with five tracks making their U.S. debut and others appearing in stereo for the first time). If you are by chance a novice, feel free to pick any track at random and rest assured that you are no more than one listen away from becoming a believer.

JOSEPH F. LAREDO



1. **With These Hands**
(Davis-Silver) Ben Bloom Music Corp., ASCAP; Master #: none assigned; Time: 3:15; Recorded: 2-8-60; Released: 3-6-60 on UK Columbia single DB 4422; Charted UK: 3-31-60, reached #31; PREVIOUSLY UNRELEASED IN THE US
2. **As Long As He Needs Me**
(from the Broadway Production "Oliver!")
(Lionel Bart) Hollis Music Inc., BMI; Master #: UAST-3965 & UAST-4186 & ZTSP 81778; Time: 2:58; Recorded: 6-22-60; Released: 7-60 on UK Columbia single DB 4490, and 9-14-62 on US United Artists single 511; Charted UK: 8-4-60, reached #2
3. **You'll Never Know**
(Warren-Gordon) Bregman, Vococo & Conn, Inc., ASCAP; Master #: UAST-1290 & ZTSP 66384; Time: 3:03; Recorded: 4-13-61; Released: 4-61 on UK Columbia single DB 4643, and 9-18-61 on US United Artists single 363; Charted UK: 5-11-61, reached #6
4. **Climb Ev'ry Mountain**
(from the Broadway Musical "The Sound Of Music")
(Rogers-Hammerstein III) Williamson Music Inc., ASCAP; Master #: UAST-1323 & ZTSP 68656 & ZTSP 69601; Time: 3:08; Recorded: 5-21-61; Released: 7-61 on UK Columbia single DB 4685, and 11-21-61 on US United Artists single 404, and 2-62 on US United Artists single 421; Charted UK: 7-27-61, reached #1
5. **Reach For The Stars**
(West-Jurgens) Piccadilly Music, BMI; Master #: UAST-1291 & ZTSP 66385; Time: 2:54; Recorded: 6-25-61; Released: 7-61 on UK Columbia single DB 4685, and 9-18-61 on US United Artists single 363; Charted UK: 7-27-61, reached #1, and Charted US: 10-16-61, reached #120
6. **I'll Get By
(As Long As I Have You)**
(Fred G. Ahlert-Roy Tuck) Cromwell Music Inc. & Fred Ahlert Music Corp., ASCAP; Master #: UAST-1607 & ZTSP 69557; Time: 2:26; Recorded: 9-4-61; Released: 10-61 on UK Columbia single DB 4737, and 11-21-61 on US United Artists single 404; Charted UK: 11-23-61, reached #10
7. **Tonight**
(from the motion picture "West Side Story")
(Bernstein-Sondheim) G. Schirmer, Inc., ASCAP; Master #: none assigned; Time: 2:32; Recorded: 1-10-62; Released: 1-62 on UK Columbia single DB 4777; Charted UK: 2-15-62, reached #21; PREVIOUSLY UNRELEASED IN THE US
8. **Ave Maria**
(J.S. Bach-R. Long-Charles Gounod); Master #: none assigned; Time: 3:49; Recorded: 1-10-62; Released: 3-62 on UK Columbia single DB 4816; Charted UK: 4-26-62, reached #34; PREVIOUSLY UNRELEASED IN THE US
9. **Far Away**
(Lionel Bart); Master #: none assigned; Time: 3:09; Recorded: 1-24-62; Released: 4-62 on UK Columbia single DB 4836; Charted UK: 5-31-62, reached #24; PREVIOUSLY UNRELEASED IN THE US
10. **What Now My Love?**
(Et Maintenant)
(Becaud-Sigmon-Delance) Remick Music Corp., ASCAP; Master #: UAST-3686 & UAST-4191 & ZTSP 81763; Time: 2:53; Recorded: 7-4-62; Released: 7-62 on UK Columbia single DB 4882, and 8-10-62 on US United Artists single 503; Charted UK: 8-30-62, reached #5
11. **I (Who Have Nothing)
(Uno Dei Tanti)**
(Mogol-Donida-Lollier-Stoller) Milky Way, Trio & Cottillon, BMI; Master #: UAST-325 & ZTSP 91089; Time: 2:40; Recorded: 9-6-63; Released: 9-63 on UK Columbia single DB 7113, and 3-10-64 on US United Artists single 699; Charted UK: 9-26-63, reached #6
12. **My Special Dream**
(from the film "The Victors")
(Douglas-Kaplan-Greenfield) Screen Gems-Columbia Music, Inc., BMI; Master #: ZTSP 91053; Time: 2:53; Recorded: 10-3-63; Released: 12-63 on UK Columbia single DB 7185, and 12-2-63 on US United Artists single 681; Charted UK: 1-23-64, reached #32
13. **Gone**
(Tony Osborne); Master #: none assigned; Time: 2:40; Recorded: 2-4-64; Released: 3-64 on UK Columbia single DB 7248; Charted UK: 4-9-64, reached #36; PREVIOUSLY UNRELEASED IN THE US
14. **Goldfinger** (Stereo Version)
(from the motion picture "Goldfinger")
(Briussse-Newley-Barry) Unart Music Corp., BMI; Master #: UAST-10757; Time: 2:46; Recorded: 8-20-64; Released: 10-64 on the stereo soundtrack LP "Goldfinger" (UK United Artists SLP 1076, and US United Artists UAS-5117); Charted UK: 10-31-64, reached #14, and Charted US: 12-12-64, reached #1
15. **No Regrets**
(Dumont-David) Barclay Music Corp., ASCAP; Master #: ZTSP 96551; Time: 2:44; Recorded: 1-22-65; Released: 4-9-65 on UK Columbia single DB 7535, and 4-21-65 on US United Artists single 872; Charted UK: 5-20-65, reached #39
16. **It's Yourself**
(from the musical "Maggie May")
(Lionel Bart) Unart Music Corp., BMI; Master #: ZTSP 106074; Time: 3:17; Recorded: 10-20-65; Released: 11-5-65 on UK Columbia single DB 7759, and 11-5-65 on US United Artists 956; Charted US Easy Listening: 12-4-65, reached #38
17. **The Liquidator**
(from the film "The Liquidator")
(P. Callender-L. Schiffrin) Hastings Music, BMI; Master #: 65XY137 & ZTSP 122946; Time: 2:17; Recorded: 12-19-65; Released: 1-66 on UK Columbia single DB 7811, and 10-66 on US MGM soundtrack LP "The Liquidator" (US MGM F/SF-441335); and 11-7-66 on US United Artists single 50399
18. **Big Spender**
(from the Broadway Musical "Sweet Charity")
(D. Fields-C. Coleman) Notable Music Co./Lida Ent. Inc., ASCAP; Master #: UAST-651 & ZTSP 124032; Time: 1:46; Recorded: 9-12-67; Released: 9-67 on UK United Artists single UP 1192, and 10-31-67 on US United Artists single 50229; Charted UK: 10-11-67, reached #21
19. **This Is My Life (La Vita)**
(N. Newell-B. Cantano-A. Arrumi) Miller Music Corp., ASCAP; Master #: UAST-1809 & UAST-1884 & UAST-2749 & ZTSP 143785; Time: 3:13; Recorded: 1-140-68; Released: 3-68 on UK United Artists single UP 1207, and 9-68 on US United Artists single 50459
20. **Something**
(George Harrison) Harrissongs Music, BMI; Master #: UAST-6537; Time: 3:34; Recorded: 4-70; Released: 5-70 on UK United Artists single UP 35125, and 6-26-70 on US United Artists single 50698; Charted UK: 6-20-70, reached #4; Charted US Easy Listening: 5-12-70, reached #6, and Charted US Pop: 9-19-70, reached #55
21. **(Where Do I Begin)
Love Story**
(from the Paramount film "Love Story")
(Francis Lai) Famous Music Corp., ASCAP; Master #: UAST-7513; Time: 3:13; Recorded: 1-71; Released: 2-71 on UK United Artists single UP 35194, and 2-71 on the US LP "Something Else" (United Artists UAS-6797); Charted UK: 3-27-71, reached #34; Charted US: 6-12-71, reached #123
22. **For All We Know**
(from the film "Love And Other Strangers")
(F. Karlin-R. Wilson-A. James) Pamco Music Corp., BMI; Master #: UAST-8260 & UAST-9256; Time: 2:43; Recorded: 6-71; Released: 7-71 on UK United Artists single UP 35267, and 8-29-71 on US United Artists single 50833; Charted UK: 8-7-71, reached #6
23. **Diamonds Are Forever**
(from the motion picture "Diamonds Are Forever")
(D. Black-J. Barry) Unart Music Corp., BMI; Master #: UAST-8524; Time: 2:29; Recorded: 9-71; Released: 11-71 on the soundtrack LP "Diamonds Are Forever" (UK United Artists UAS 29216 & US United Artists UAS-5220), and 11-71 on UK United Artists single UP 35293, and 11-71 on US United Artists single 50845; US LP Charted: 1-8-72, reached #74, UK Single Charted: 1-15-72, reached #38, US Single Charted Easy Listening: 1-1-72, reached #14, US Single Charted Pop: 1-29-72, reached #57
24. **Never, Never, Never (Grande, Grande, Grande)**
(T. Renis-A. Testa-N. Newell) Peer International Corp., BMI; Master #: UAST-11642; Time: 3:38; Recorded: 12-72; Released: 2-73 on UK United Artists single UP 35490, and 3-7-73 on US United Artists single UA-XW211-W; Charted UK: 3-3-73, reached #8; Charted US Easy Listening: 5-12-73, reached #8; Charted US Pop: 5-19-73, reached #48
25. **Moonraker-Main Title**
(from the motion picture "Moonraker")
(John Barry-Hal David) Unart Music Corp., BMI & United Artists Music Co., ASCAP; Master #: 20556; Time: 3:07; Recorded: 4-79; Released: 6-79 on UK United Artists single UP 602, and 6-25-79 on US United Artists single UA-X1306-Y
26. **Goldfinger** (Single Version)
(from the motion picture "Goldfinger")
(Briussse-Newley-Barry) Unart Music Corp., BMI; Master #: ZTSP 95025; Time: 2:46; Recorded: 8-20-64; Released: 9-64 on UK Columbia single DB 7360, and 10-64 on the mono soundtrack LP "Goldfinger" (UK United Artists ULP 1076 & US United Artists UAL-4117), and 12-64 on US United Artists single 790; Single Charted UK: 10-15-64, reached #21, LP Charted UK: 10-31-64, reached #14, LP Charted US: 12-12-64, reached #1, Single Charted US: 1-23-65, reached #8

Tracks 2, 3 & 5 with The Rita Williams Singers and Geoff Love And His Orchestra

Track 10 with Nelson Riddle And His Orchestra

Track 12 with orchestra conducted by Tony Osborne

Tracks 14, 23, 25 & 26 with orchestra conducted by John Barry

Track 17 with accompaniment conducted by Lalo Schiffrin

Track 18 with orchestra accompaniment by Alyn Ainsworth, conducted by Ernest Freeman

Tracks 20-22 with accompaniment conducted by Johnny Harris

Track 24 with accompaniment conducted by Arthur Greenlease

Track 17 Produced by Jesse Kaye

Track 18 Produced by Norman Newell

Track 19 Produced by Dave Pell

Track 20 Produced by Johnny Harris & Tony Colton

Tracks 21 & 22 Produced by Johnny Harris

Track 24 Produced by Noel Rogers

Track 25 Produced by John Barry

Track 18 Arranged by Ernest Freeman

Track 19 Arranged by Sid Feller

Tracks 20-22 Arranged by Johnny Harris

Track 23 Arranged by John Barry

Track 24 Arranged by Arthur Greenlease

Executive Producer: Bruce Harris

Project Director: Vincent M. Vero

Compilation produced and researched by Ron Furmanek

Compiled by Steve Kolanjian and Ron Furmanek

Liner notes by Joseph F. Laredo

Track annotations by Steve Kolanjian

Art Direction: Henry Marquez

Design: Lesley Lewis

Photographs courtesy of Michael Ochs Archives

Digitally remastered at Tower Mastering, Hollywood, California, February 1993.

Engineered by Bob Norberg.

Mastered from the original stereo and mono master mixdown tapes

All tracks are stereo AAD except track 26, which is mono AAD

Tracks 1, 7, 8, 9 & 13 are previously unreleased in the US

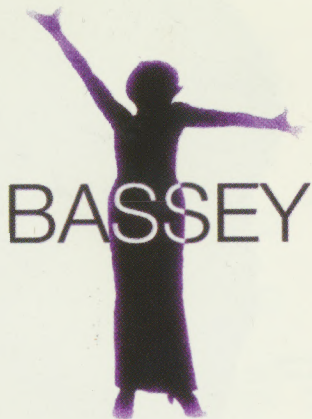
Chart information courtesy of Billboard and Joel Whitburn

Special thanks

Randy Acker, David Eno, Lawrence Grotts, Sandra Luk, Richard Peters,

Greg Russo, Jim Schumacher, Jeff Seckler, Mary Scotti





EMI Records



© © 1995 EMI Records, 1290 Avenue Of The Americas, New York, New York 10104. Manufactured by EMI Manufacturing (USA), a division of Capitol Records, Inc., Hollywood and Vine Streets, Hollywood, California. All rights reserved.

Unauthorized duplication is a violation of applicable laws. Printed in the USA. E2 35880

Y
E
L
L
I
S
B

HERSEY

1. With These Hands
2. As Long As He Needs Me
(from the Broadway Production "Oliver")
3. You'll Never Know
4. Climb Ev'ry Mountain
(from the Broadway Musical "The Sound Of Music")
5. Reach For The Stars
6. I'll Get By (As Long As I Have You)
7. Tonight (from the motion picture "West Side Story")
8. Ave Maria
9. Far Away
10. What Now My Love? (Et Maintenant)
11. I (Who Have Nothing) (Uno Dei Tanti)
12. My Special Dream
(from the film "The Victors")
13. Gone
14. Goldfinger (Stereo Version)
(from the motion picture "Goldfinger")
15. No Regrets
16. It's Yourself
(from the musical "Maggie May")
17. The Liquidator
(from the film "The Liquidator")
18. Big Spender
(from the Broadway Musical "Sweet Charity")
19. This Is My Life (La Vita)
20. Something
21. (Where Do I Begin) Love Story
(from the Paramount film "Love Story")
22. For All We Know (from the film "Love And Other Strangers")
23. Diamonds Are Forever
(from the motion picture "Diamonds Are Forever")
24. Never, Never, Never (Grande, Grande, Grande)
25. Moonraker-Main Title (from the motion picture "Moonraker")
26. Goldfinger (Single Version)
(from the motion picture "Goldfinger")

EMI Records



© © 1995 EMI Records.
Printed in the USA. E2 35880

